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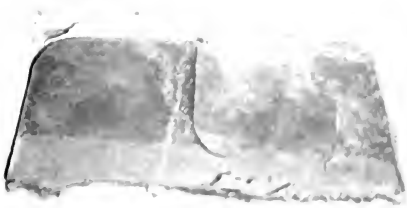

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AUGENER'S EDITION, No. 9182b.

ADDITIONAL EXERCISES

TO

HARMONY:

ITS THEORY AND PRACTICE.

BY

EBENEZER PROUT, B.A. Lond.

Professor of Harmony and Composition at the Royal Academy of Music, &c.;
Author of "Counterpoint: Strict and Free."

THIRD EDITION.

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11.10.45

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PREFACE.

THE present collection of exercises is intended to supplement those given at the end of the different chapters in the author's *Harmony: Its Theory and Practice*, as experience has proved the utility of a large number of exercises on each separate branch of the subject. In its general plan, the present series resembles the earlier exercises, but with this difference, that as the student is presumed to have already worked the exercises given in the volume, the average difficulty of the additional pieces—especially of the later ones—is slightly greater than in those which he has previously met with.

NO satisfactory reason can possibly be given why harmony exercises should necessarily be (as they certainly are in most books) a mere series of dry chords, mostly in notes of uniform length. An attempt has, therefore, been made in the present work to do for harmony what the late Stephen Heller did so admirably for pianoforte studies—to invest them with musical interest, thus cultivating the student's feeling for melody and rhythm, while at the same time giving him an insight into the harmonic relations of the various chords employed. For this purpose, all the exercises, excepting a few of the earlier ones, are the basses of little pieces, varying in length from eight to thirty-two bars, and containing considerable diversity, both of rhythm and of cadence. In dealing with the various discords, such as the ninths, elevenths, and thirteenths, it has not been thought needful, or even desirable, to insert them in every bar. The author's aim has been to show how they could be introduced easily and naturally, as a composer might use them in the course of a piece. The rarer discords will, therefore, be much seldomer met with in these exercises than those which in actual practice are more commonly employed.

Considerable attention has been paid in writing these little

pieces to variety of rhythm and style. With the view of assisting the student in understanding the character of the music required, time indications are added to all except the simplest little pieces. It has been thought desirable to put all the chants and hymn-tunes together at the end of each chapter, instead of mixing them with the other pieces. The remaining exercises are arranged, as far as possible, in the order of difficulty. A few of the hymn-tunes given are familiar melodies; but by far the greater number of them, and the whole of the chants, have been written specially for the work.

As some of the later exercises will unquestionably be found difficult by the student, he may be inclined, after one or two failures, to conclude that it is impossible to obtain a satisfactory melody. It is, therefore, advisable to say that every exercise in the book, without exception, has been written out in full before the bass has been set; there is, therefore, not one which is absolutely unworkable. In cases of difficulty it will often be found expedient to change the position of a chord. If, for instance, a minim is given in the bass, two crotchets may be freely written above it, with the chord in two positions. The use of passing and auxiliary notes, both accented and unaccented, will frequently be of service in securing a more flowing melody. As an additional aid to the student, the best position for the first chord is marked in each exercise, the figures 8, 3, and 5 indicating that the octave, third, or fifth of the bass note is to be in the *upper* part.

A key has been prepared, and is in the press, to the whole of these exercises, as well as to those given in the *Harmony*. This has been done partly in compliance with numerous requests, partly also in consequence of the author's experience that in many cases pupils (perhaps, occasionally, teachers also) fail to see the melodic possibilities of the basses set. To those who are studying without the aid of a master, it is hoped that the key will be found of service. Two cautions must, however, be given to those who propose to use it. First and chiefly, it should in no case be used as a "crib"; the student who attempts to save himself trouble by referring to the key whenever he finds himself in difficulty will never make satisfactory progress—it is like learning to swim with corks. The proper use of the key is for comparison *after the exercises have been worked*, and not while in course of working. Such comparison will be profitable, not only as showing actual mistakes, but as letting the learner see what chances of a good

melody he may have missed. The second caution is, that the student is not to suppose that his exercise is necessarily wrong merely because the position he has chosen differs from that in the key. There are often many good ways of working the same exercises, and the author has himself written several of them in more than one position. There will generally be one *best;* but this need not exclude others from being good.

London, *November*, 1890.

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ADDITIONAL EXERCISES

TO

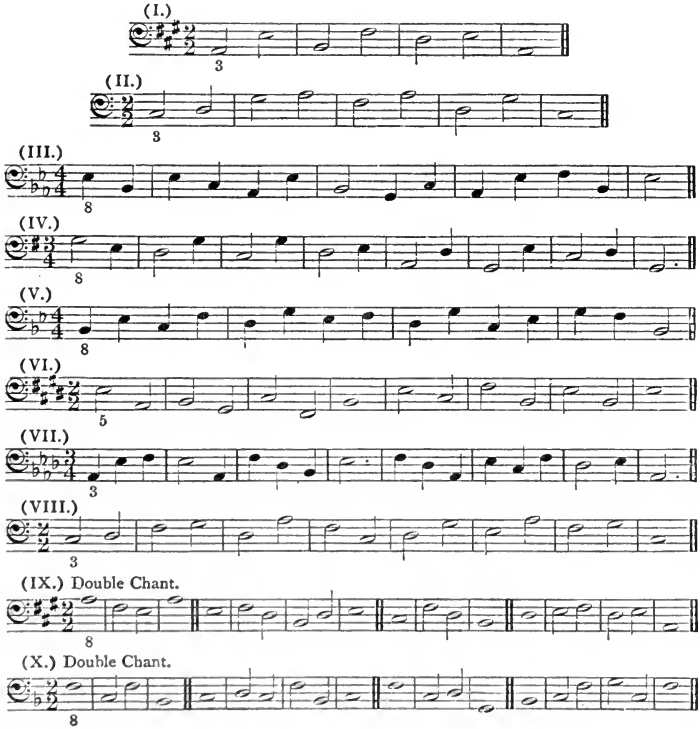
HARMONY:

Its Theory and Practice.

CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY.

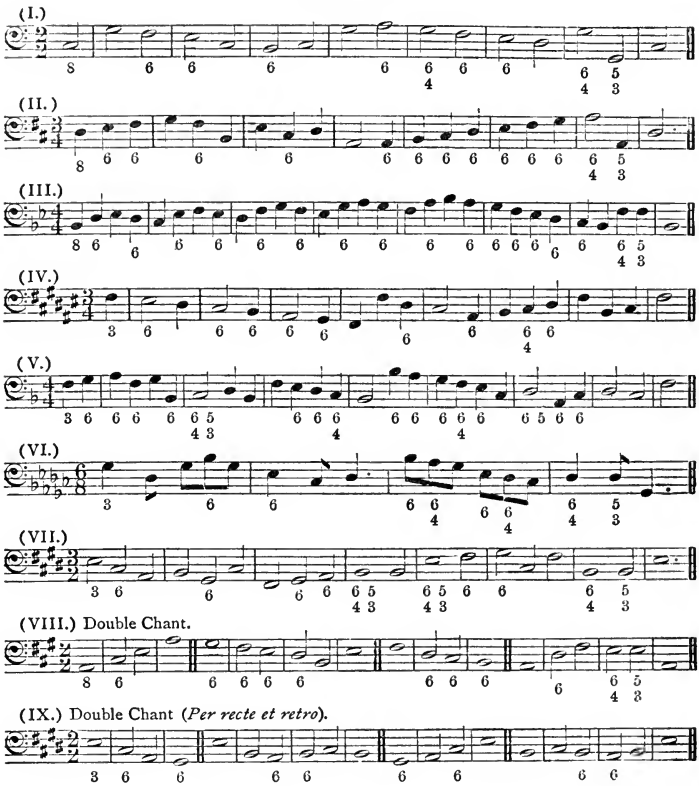
(*Pages* 52—64.)



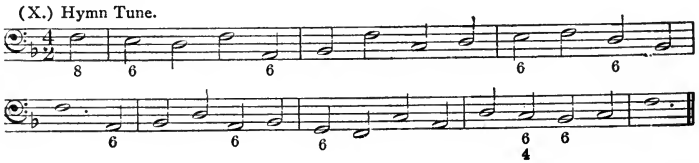
CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

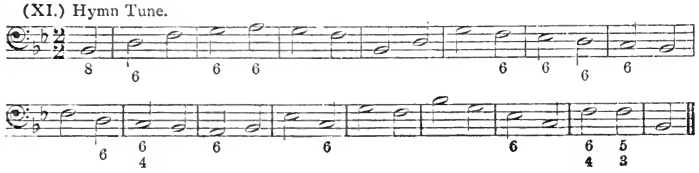
(*Pages* 65—73.)



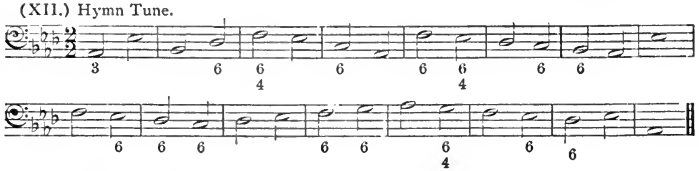
[*Note.*—A Double Chant *per recte et retro* ("forwards and backwards") is one in which the third strain is the first read backwards, and the fourth is the reverse of the second. It will be seen that this is the case with the bass here given, and the other parts must be similarly treated. This will be found less difficult than the student may perhaps imagine.]



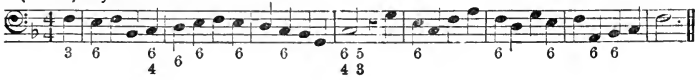
(XI.) Hymn Tune.



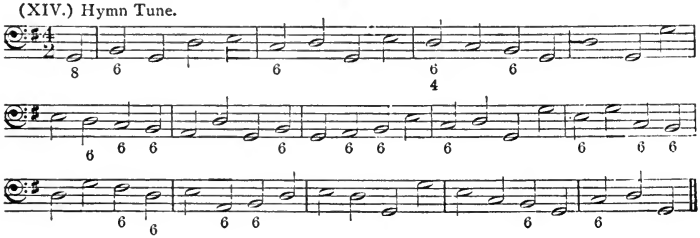
(XII.) Hymn Tune.



(XIII.) Hymn Tune.



(XIV.) Hymn Tune.

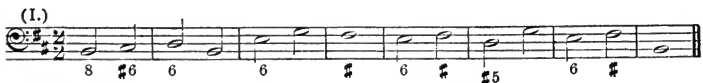


CHAPTER VIII.

THE DIATONIC TRIADS OF A MINOR KEY, AND THEIR INVERSIONS.

(*Pages* 79—86.)

(I.)



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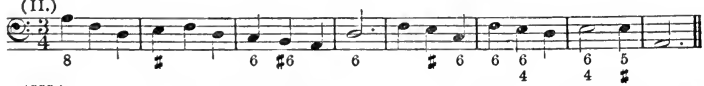

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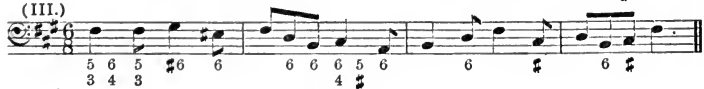
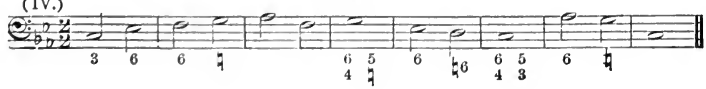
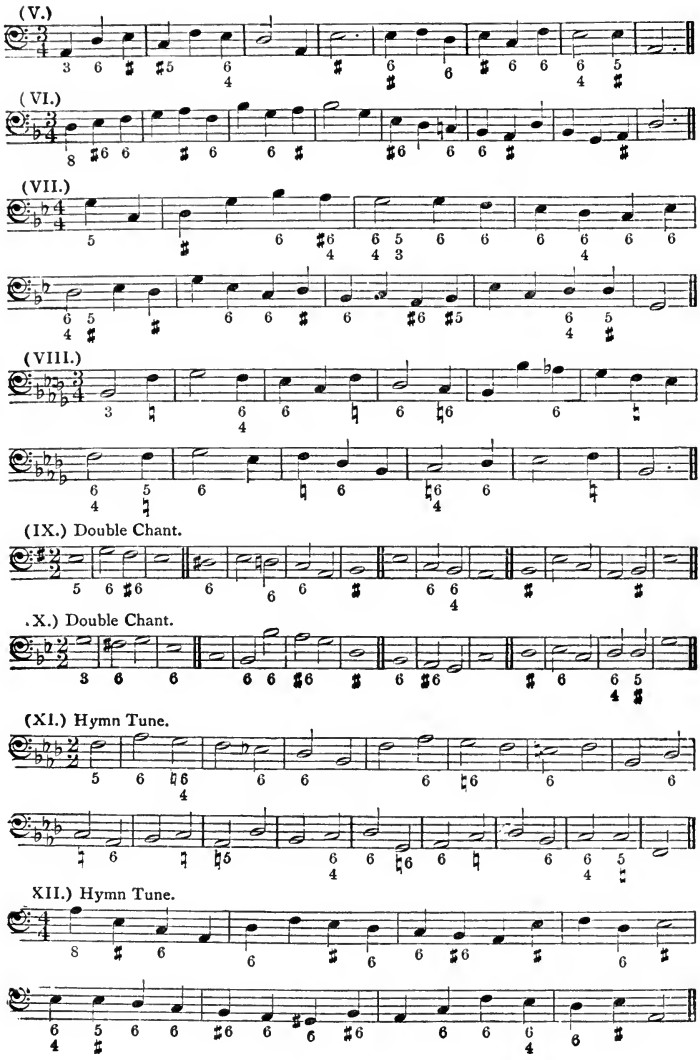


(IV.)

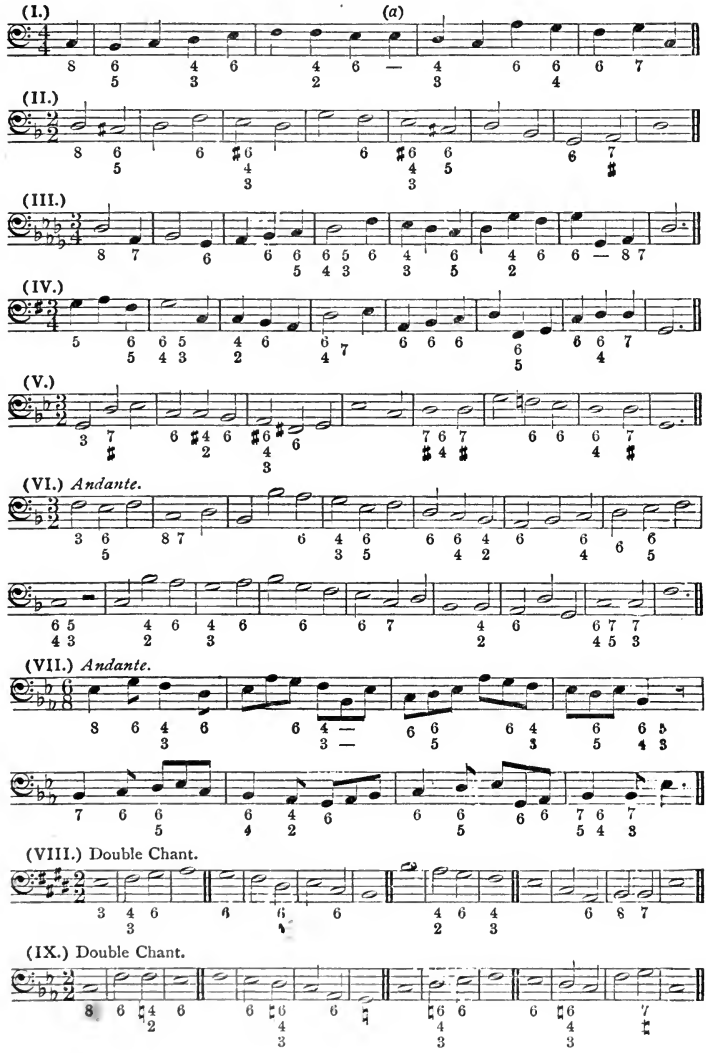



(V.)
(VI.)
(VII.)
(VIII.)
(IX.) Double Chant.
(X.) Double Chant.
(XI.) Hymn Tune.
XII.) Hymn Tune.

CHAPTER IX.

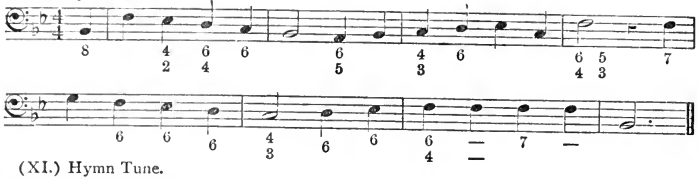
THE CHORD OF THE DOMINANT SEVENTH.

(*Pages* 87—100.)

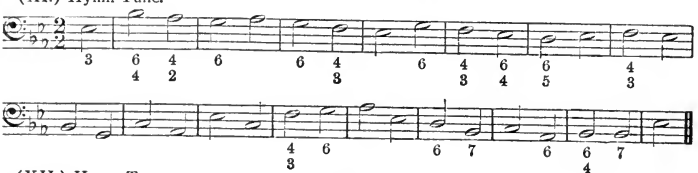


(*a*) A line placed under a bass note indicates that the harmony of the preceding bass note is to be retained.

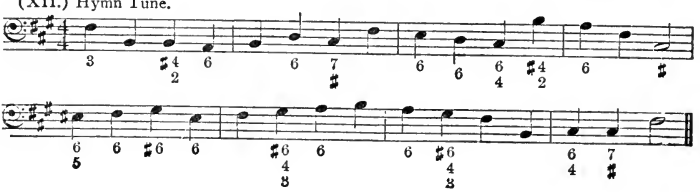
(X.) Hymn Tune.



(XI.) Hymn Tune.



(XII.) Hymn Tune.

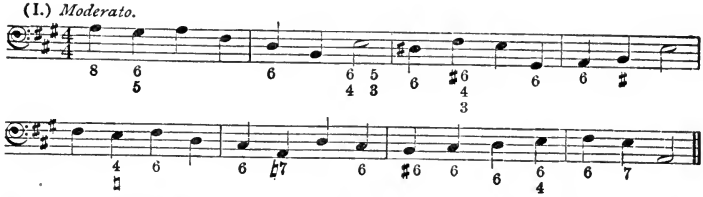


CHAPTER X.

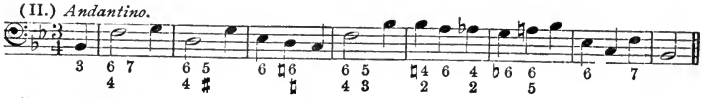
MODULATION TO NEARLY RELATED KEYS.

(*Pages* 101—111.)

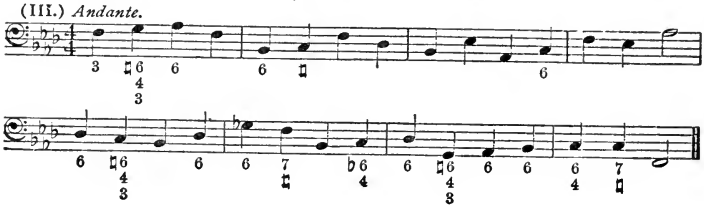
(I.) *Moderato.*



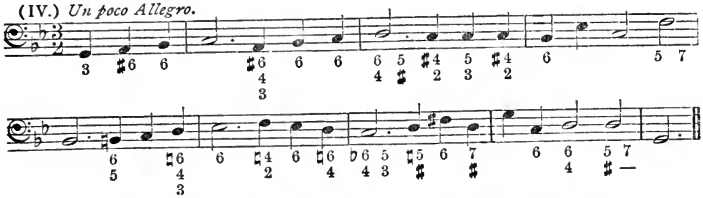
(II.) *Andantino.*



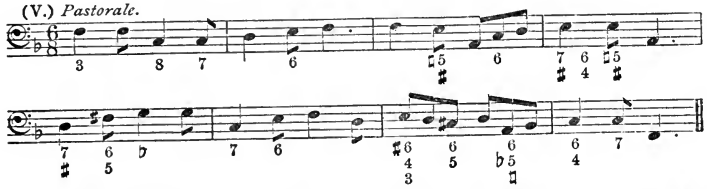
(III.) *Andante.*



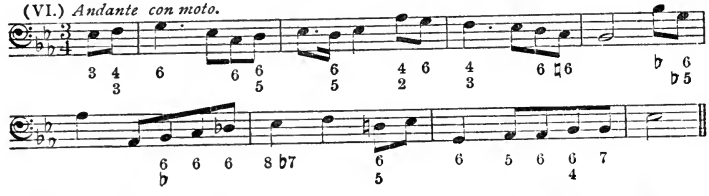
(IV.) *Un poco Allegro.*



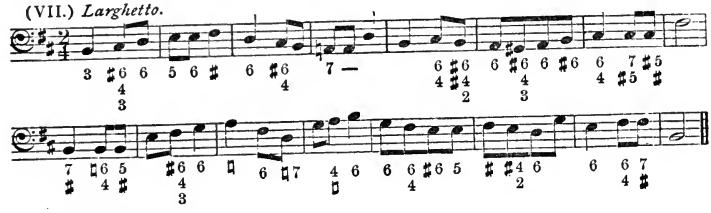
(V.) *Pastorale.*



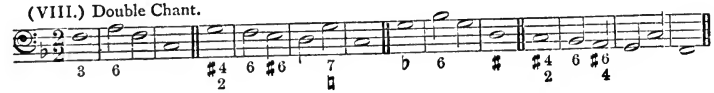
(VI.) *Andante con moto.*



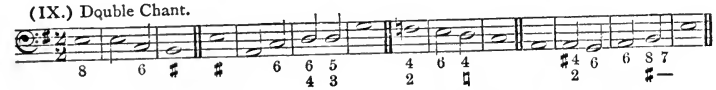
(VII.) *Larghetto.*



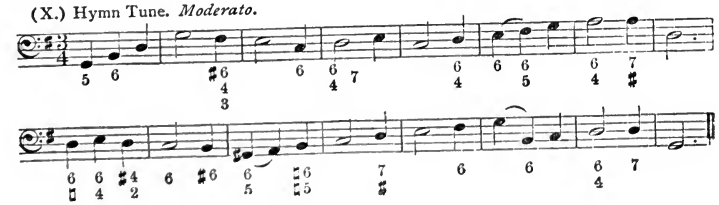
(VIII.) Double Chant.



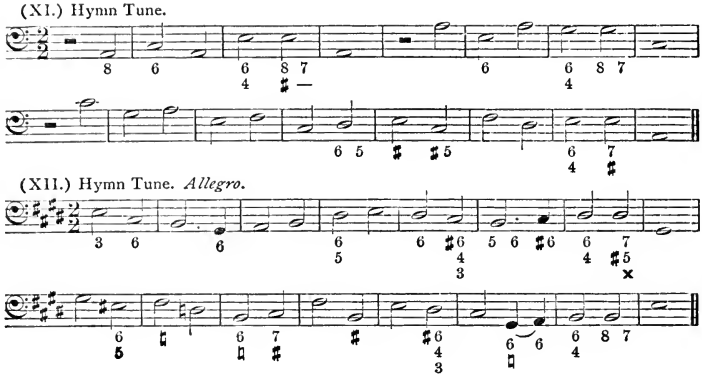
(IX.) Double Chant.



(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune.



(XII.) Hymn Tune. *Allegro.*

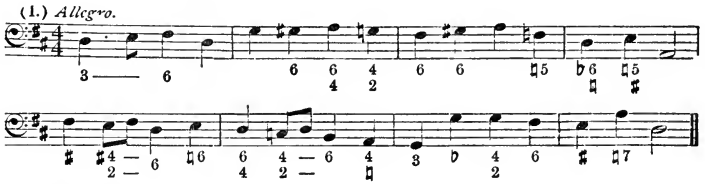
CHAPTER XII.

CHROMATIC TRIADS IN A KEY.

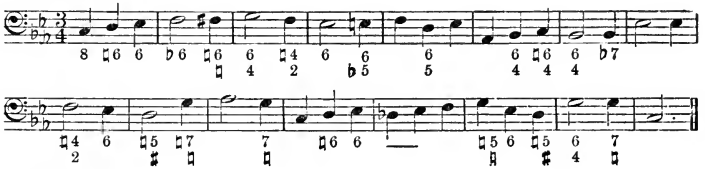
(*Pages* 121—133.)

[*N.B.*—In the following exercises, auxiliary and passing notes may be introduced where practicable.]

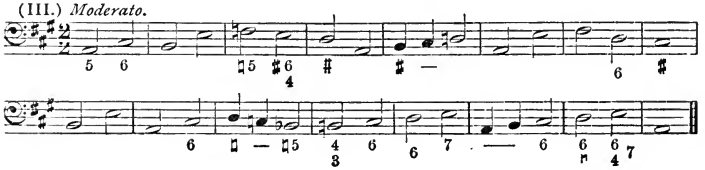
(I.) *Allegro.*



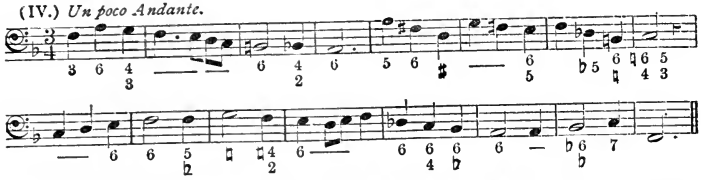
(II.) *Moderato.*



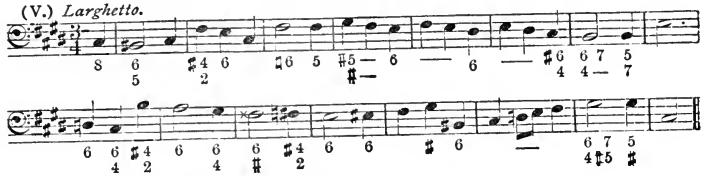
(III.) *Moderato.*



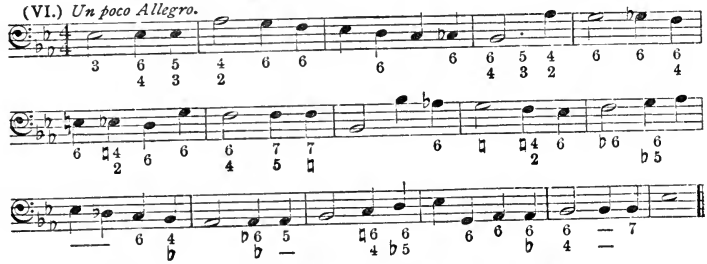
(IV.) *Un poco Andante.*



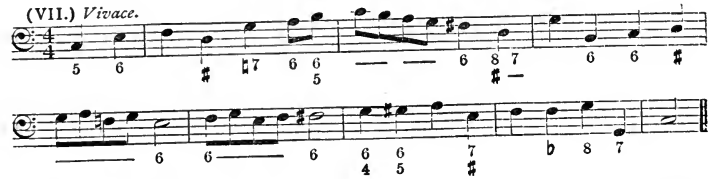
(V.) *Larghetto.*



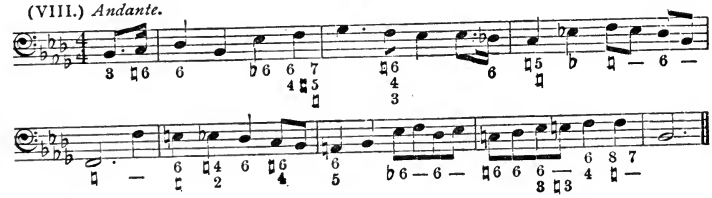
(VI.) *Un poco Allegro.*



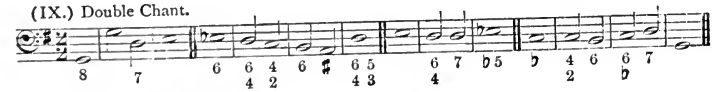
(VII.) *Vivace.*



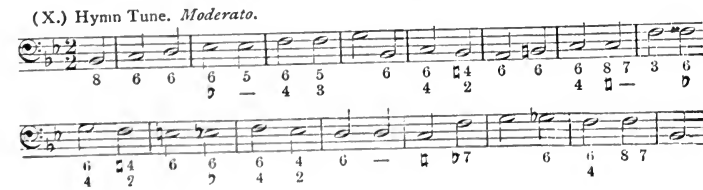
(VIII.) *Andante.*



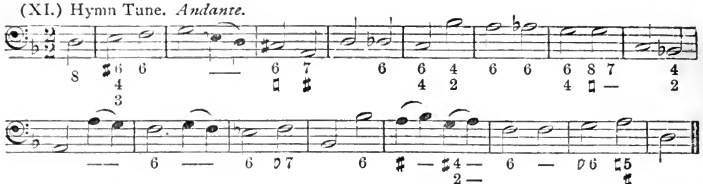
(IX.) Double Chant.



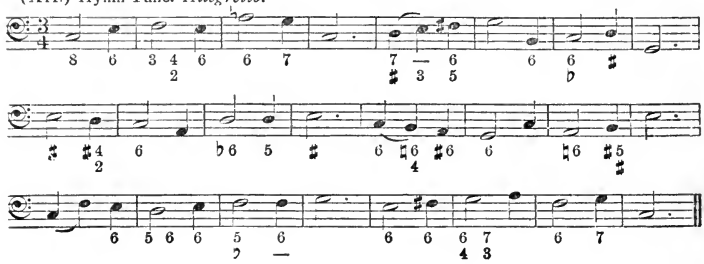
(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune. *Andante.*



(XII.) Hymn Tune. *Allegretto.*

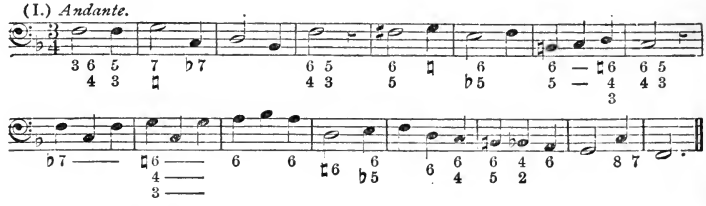


CHAPTER XIII.

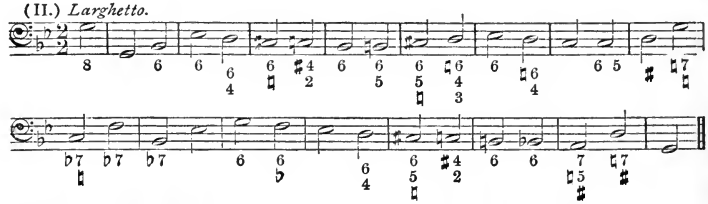
THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE SUPERTONIC AND TONIC.

(*Pages* 134—146.

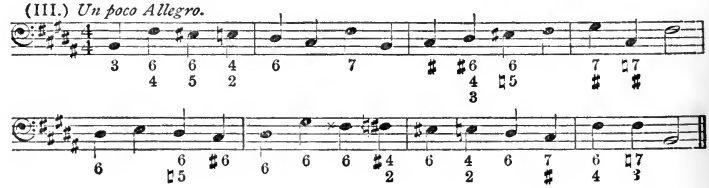
(I.) *Andante.*



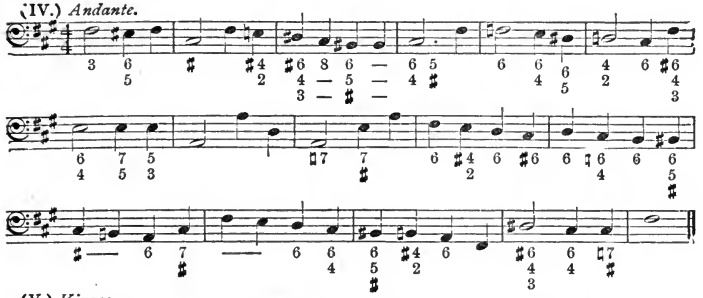
(II.) *Larghetto.*



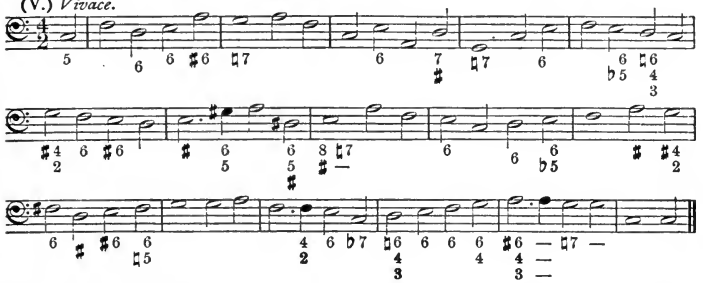
(III.) *Un poco Allegro.*



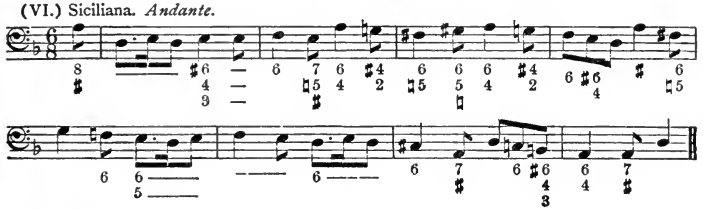
(IV.) *Andante.*



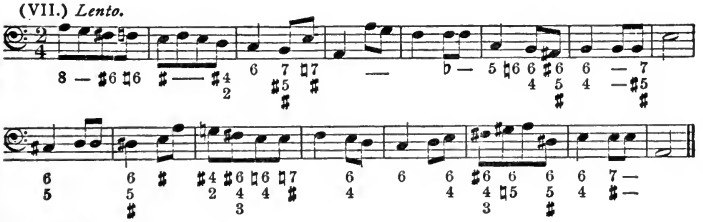
(V.) *Vivace.*



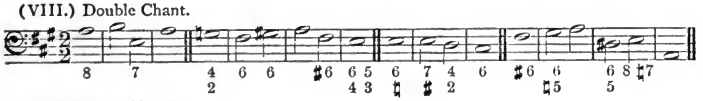
(VI.) Siciliana. *Andante.*



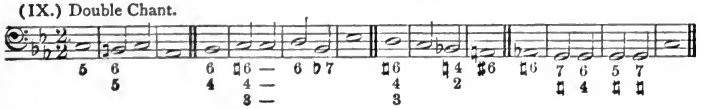
(VII.) *Lento.*



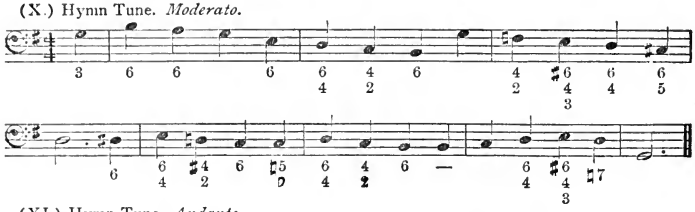
(VIII.) Double Chant.



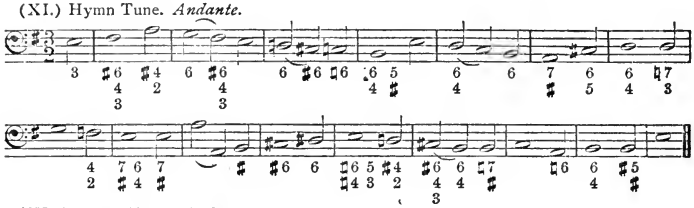
(IX.) Double Chant.



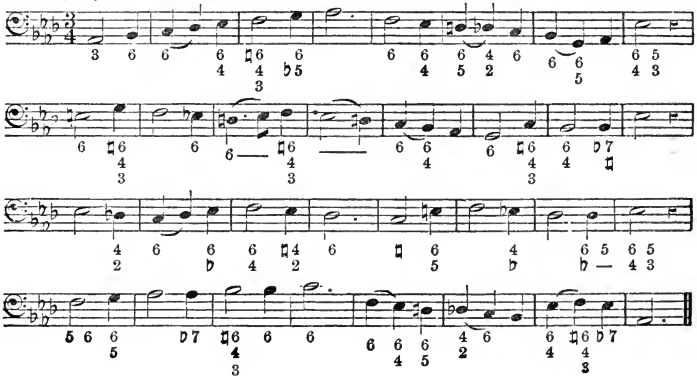
(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune. *Andante.*



(XII.) Hymn Tune. *Andante.*

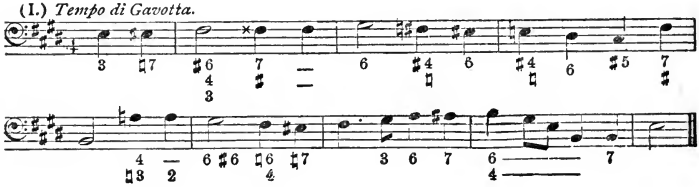


CHAPTER XIV.

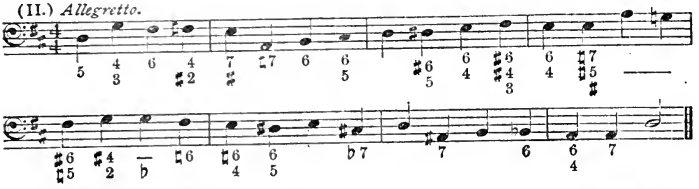
CHORDS OF THE NINTH. ENHARMONIC MODULATION.

(*Pages* 147—167.)

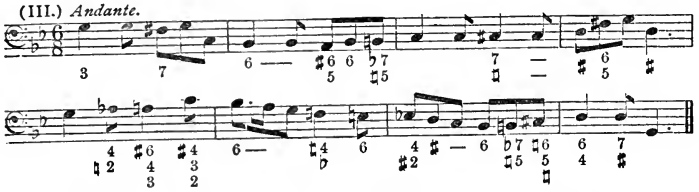
(I.) *Tempo di Gavotta.*



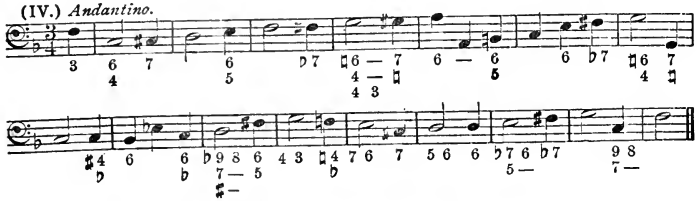
(II.) *Allegretto.*



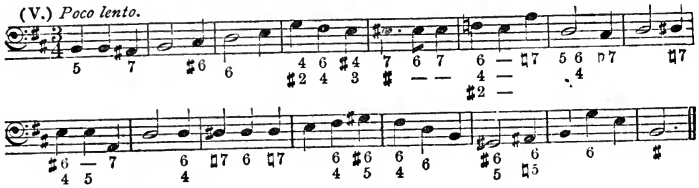
(III.) *Andante.*



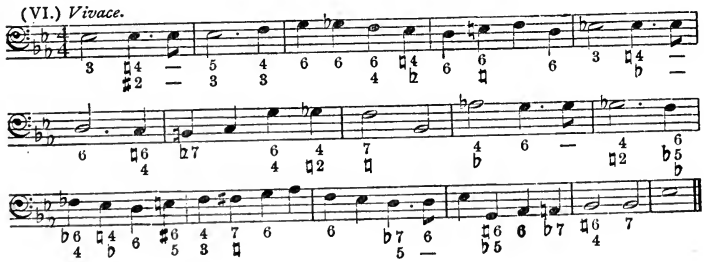
(IV.) *Andantino.*



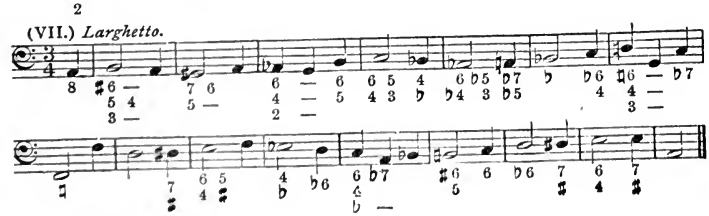
(V.) *Poco lento.*



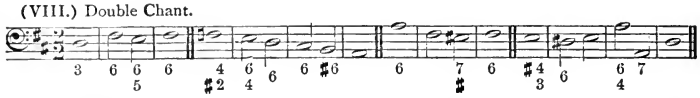
(VI.) *Vivace.*



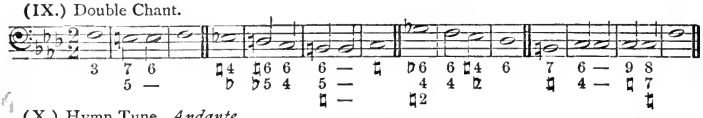
(VII.) *Larghetto.*



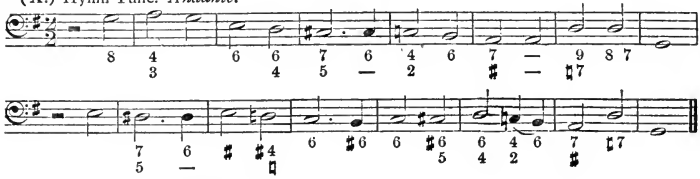
(VIII.) Double Chant.



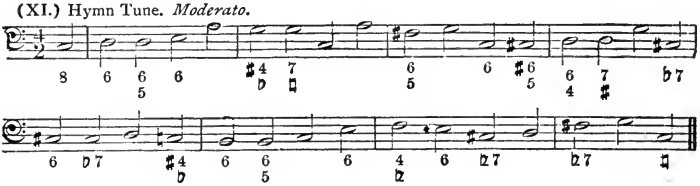
(IX.) Double Chant.



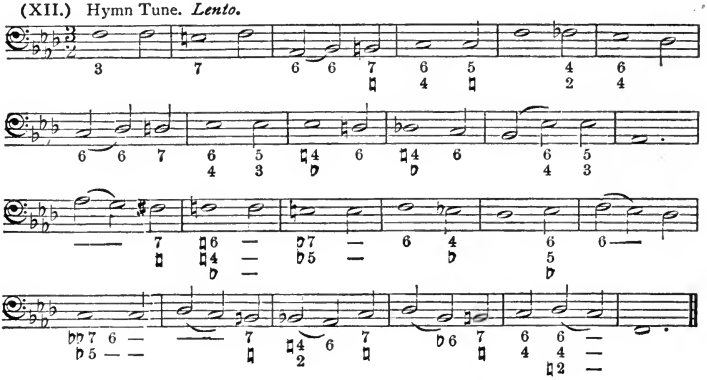
(X.) Hymn Tune. *Andante.*



(XI.) Hymn Tune. *Moderato.*



(XII.) Hymn Tune. *Lento.*

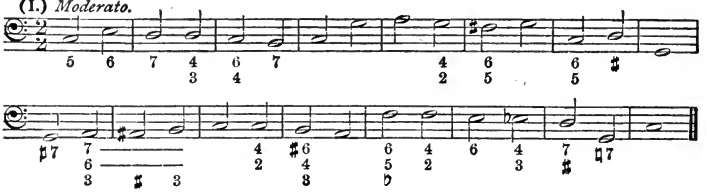


CHAPTER XV.

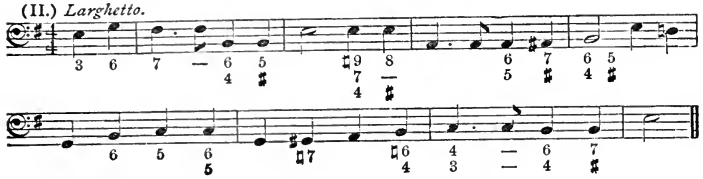
CHORDS OF THE ELEVENTH.

(*Pages* 168—177.)

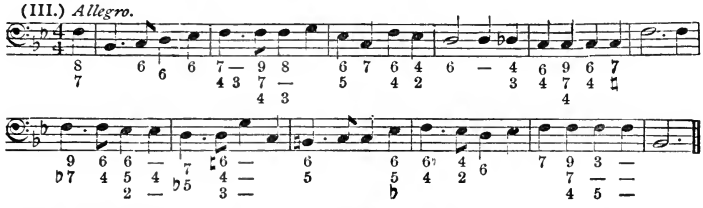
(I.) *Moderato.*



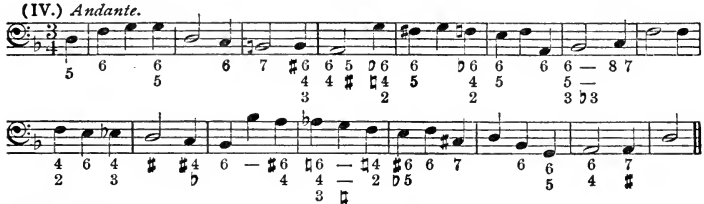
(II.) *Larghetto.*



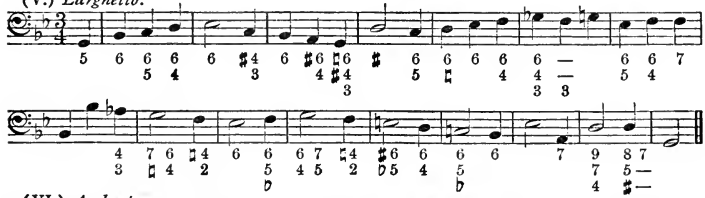
(III.) *Allegro.*



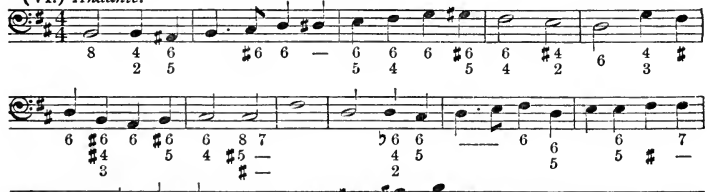
(IV.) *Andante.*



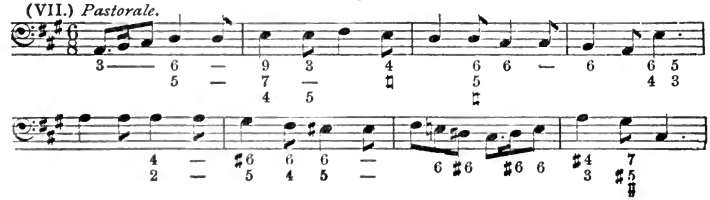
(V.) *Larghetto.*

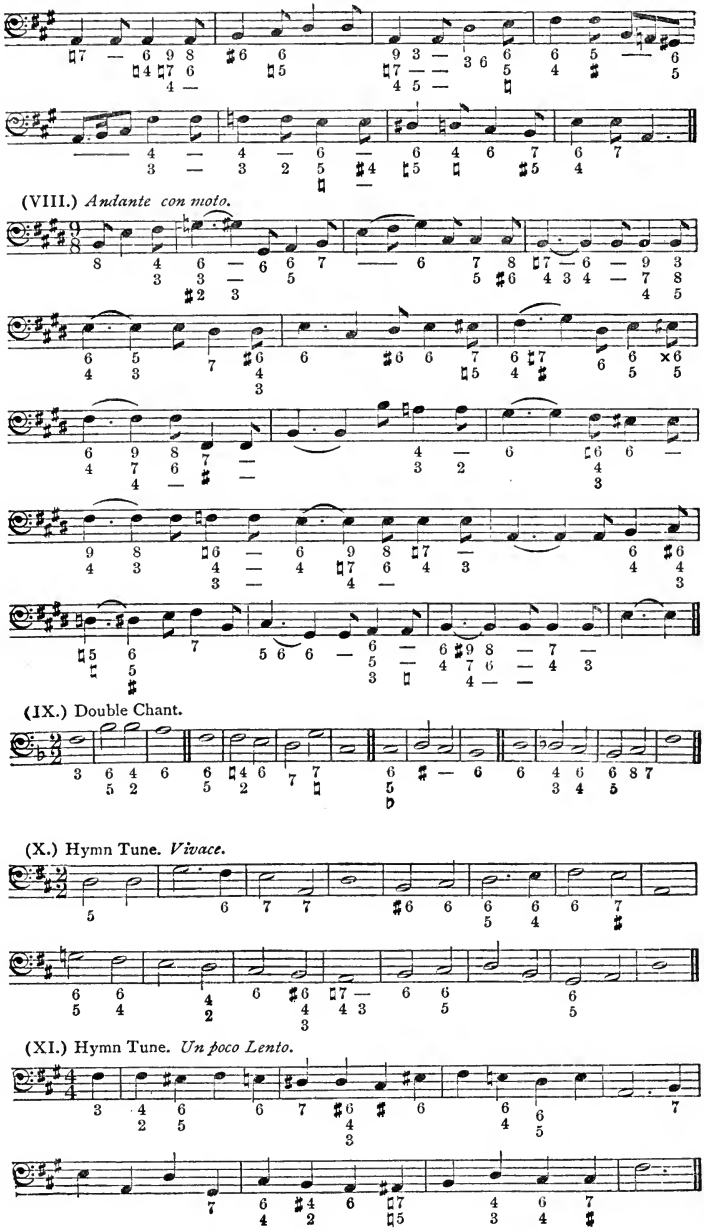


(VI.) *Andante.*

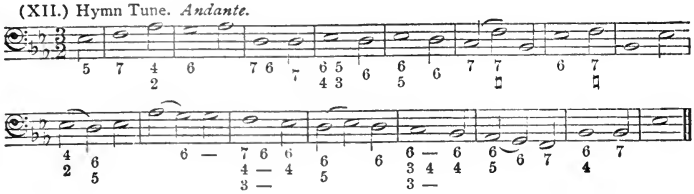


(VII.) *Pastorale.*




(VIII.) *Andante con moto.*
(IX.) Double Chant.
(X.) Hymn Tune. *Vivace.*
(XI.) Hymn Tune. *Un poco Lento.*

(XII.) Hymn Tune. *Andante.*

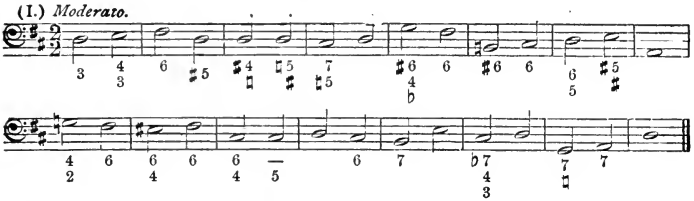


CHAPTER XVI.

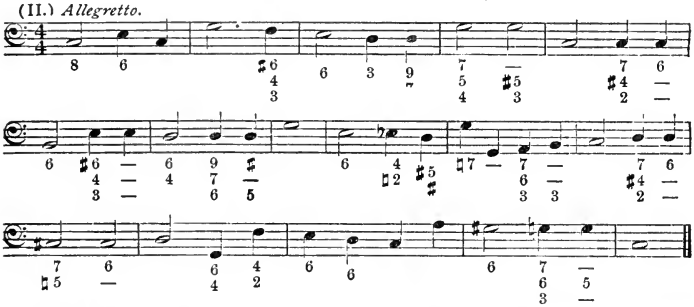
CHORDS OF THE THIRTEENTH.

(*Pages* 178—196.)

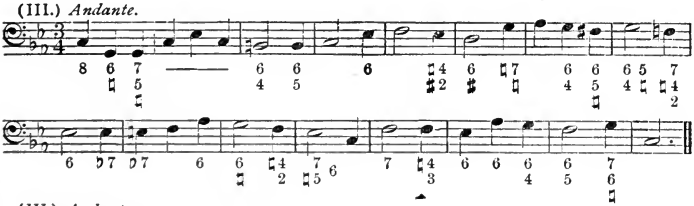
(I.) *Moderato.*



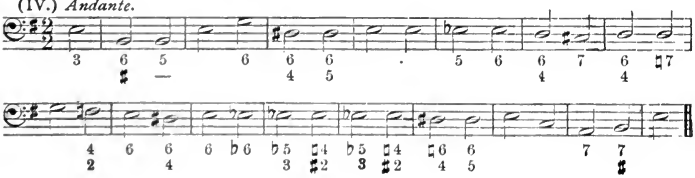
(II.) *Allegretto.*



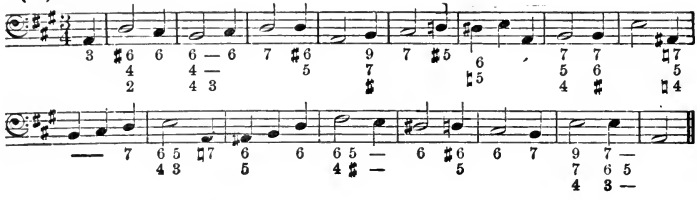
(III.) *Andante.*



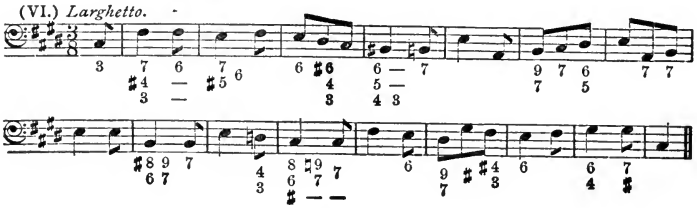
(IV.) *Andante.*



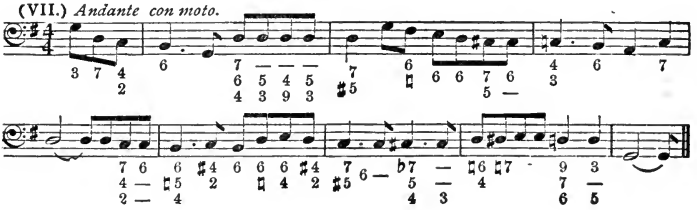
(V.) *Moderato.*



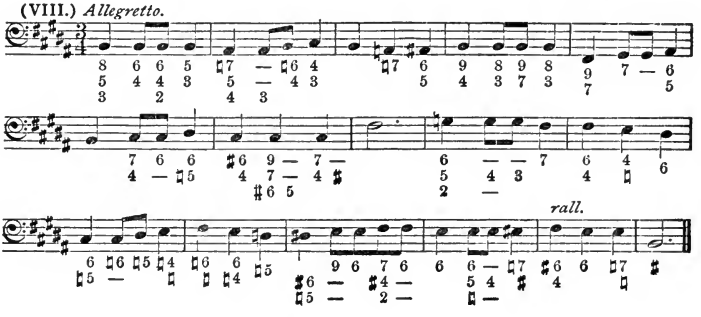
(VI.) *Larghetto.*



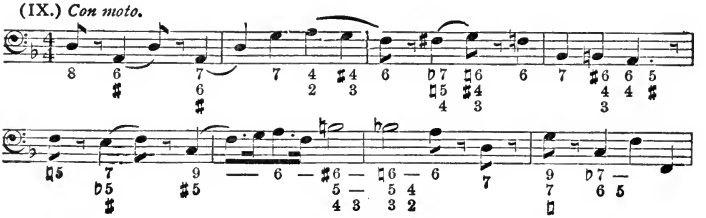
(VII.) *Andante con moto.*

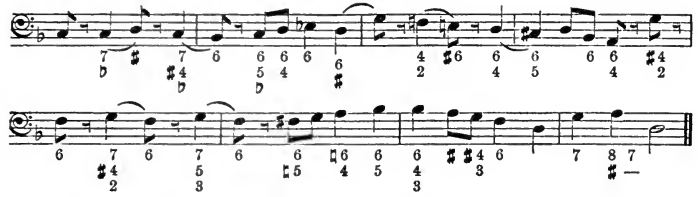


(VIII.) *Allegretto.*

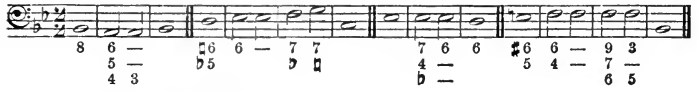


(IX.) *Con moto.*

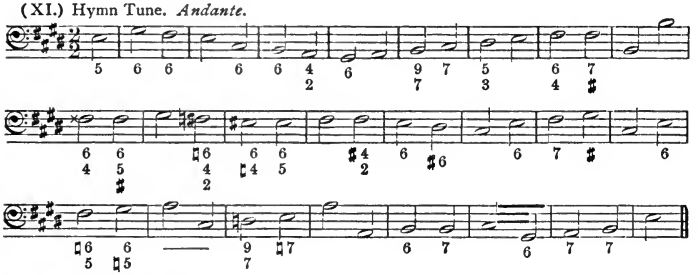




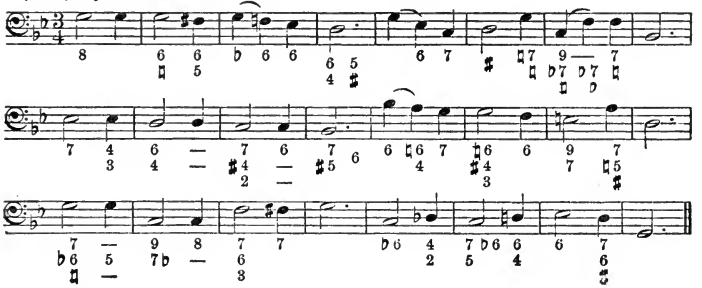
(X.) Double Chant.



(XI.) Hymn Tune. *Andante.*



(XII.) Hymn Tune. *Lento.*

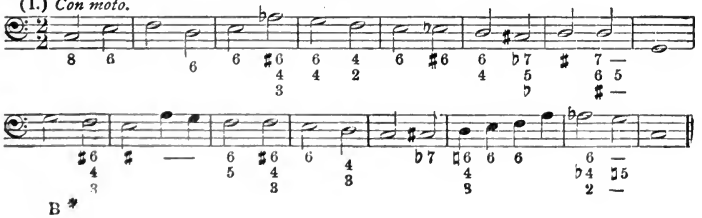


CHAPTER XVII.

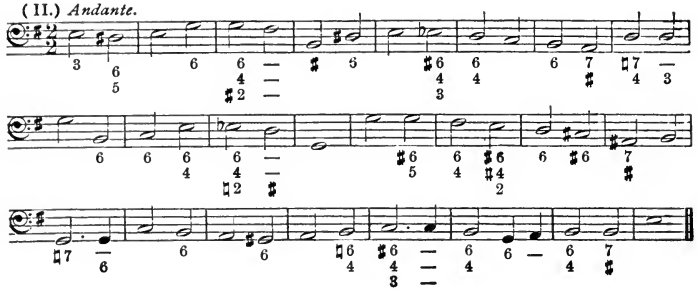
THE CHORD OF THE AUGMENTED SIXTH.

(*Pages* 197—213.)

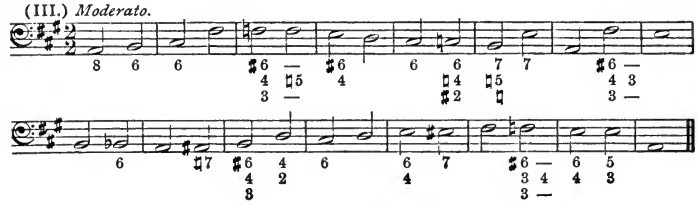
(I.) *Con moto.*



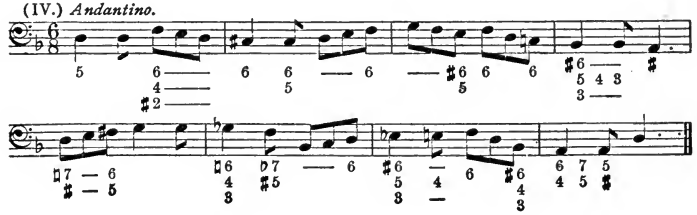
(II.) *Andante.*



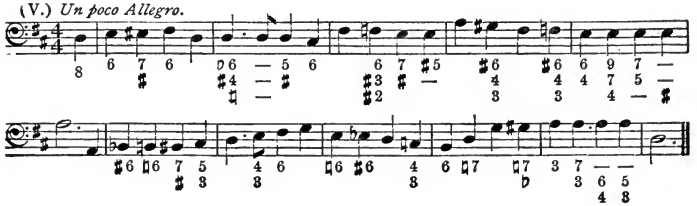
(III.) *Moderato.*



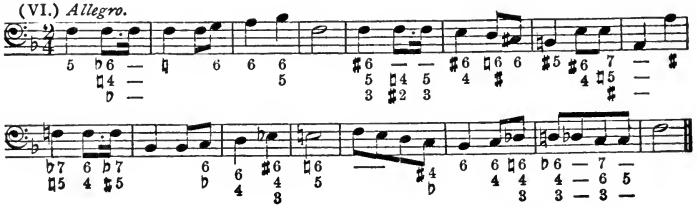
(IV.) *Andantino.*



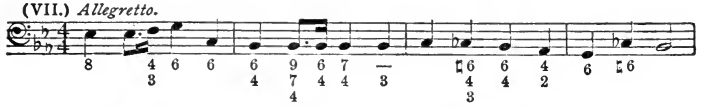
(V.) *Un poco Allegro.*



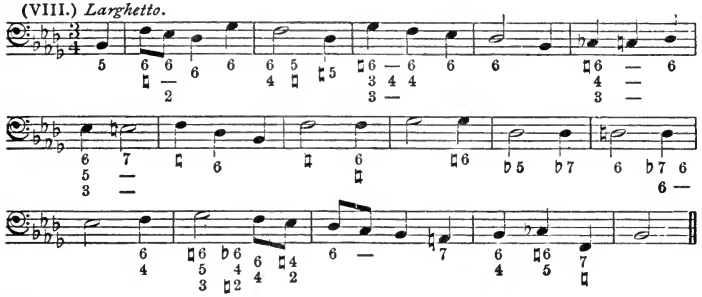
(VI.) *Allegro.*



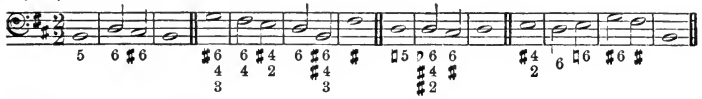
(VII.) *Allegretto.*



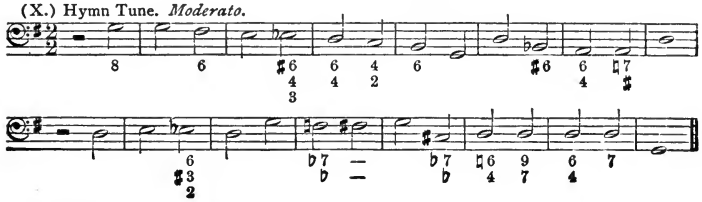
(VIII.) *Larghetto.*



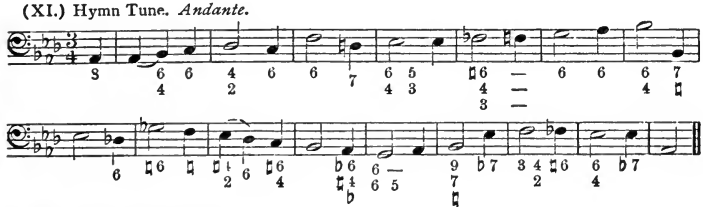
(IX.) Double Chant.



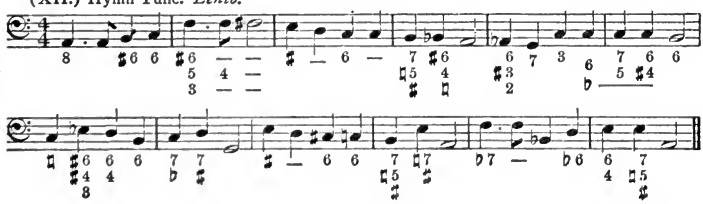
(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune. *Andante.*



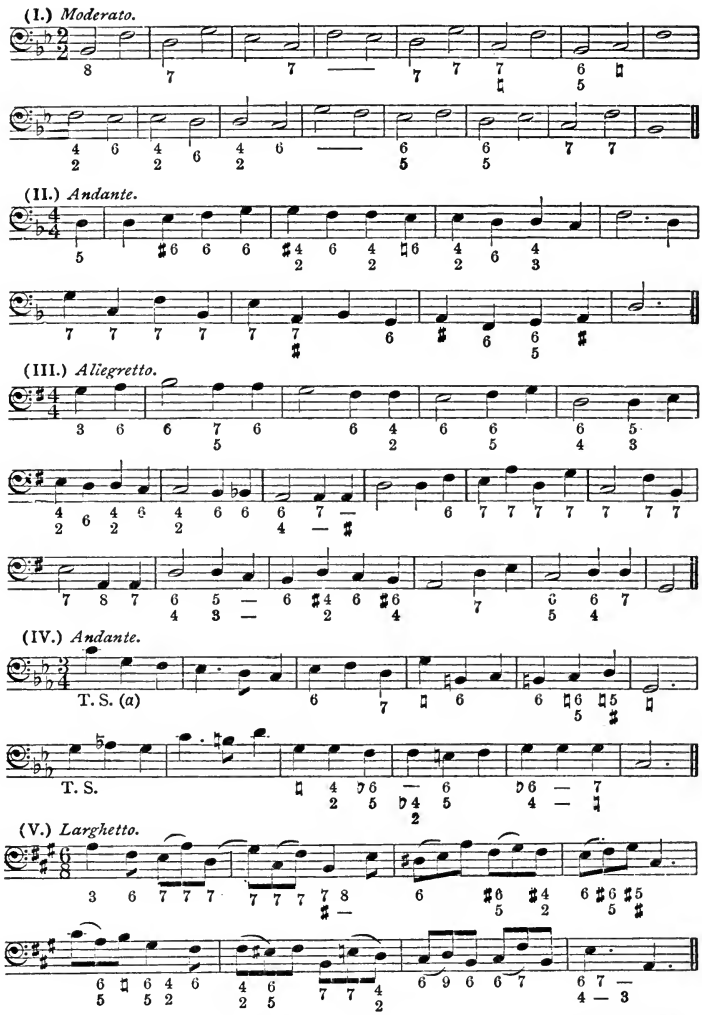
(XII.) Hymn Tune. *Lento.*



CHAPTER XVIII.

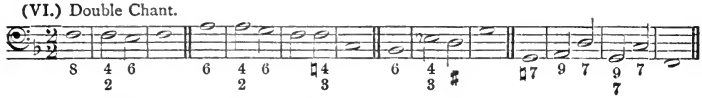
THE SO-CALLED "DIATONIC DISCORDS."

(*Pages* 214—220.)

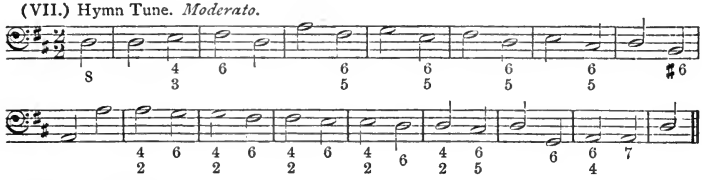


(*a*) T. S., the abbreviation for the Italian *Tasto Solo*, indicates that there is to be no harmony above the bass, the other voices being in unison and octaves with it till the figured bass is found again—in the present case on the first note of the third bar.

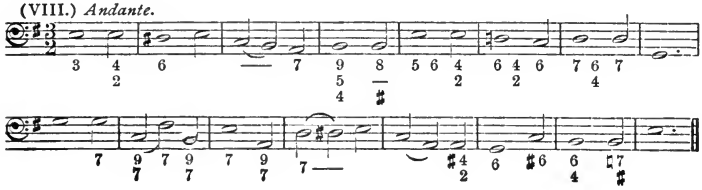
(VI.) Double Chant.



(VII.) Hymn Tune. *Moderato.*



(VIII.) *Andante.*

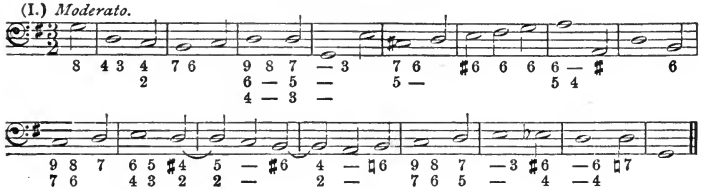


CHAPTER XIX.

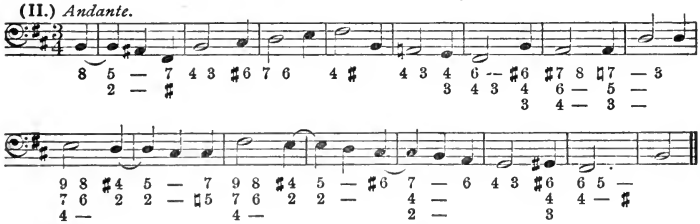
SUSPENSIONS.

(*Pages* 221 — 236.)

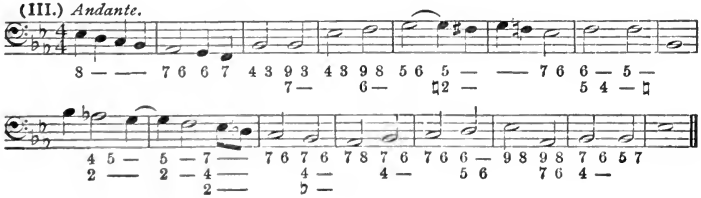
(I.) *Moderato.*



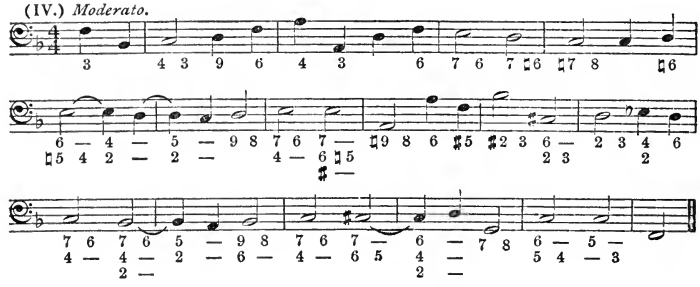
(II.) *Andante.*



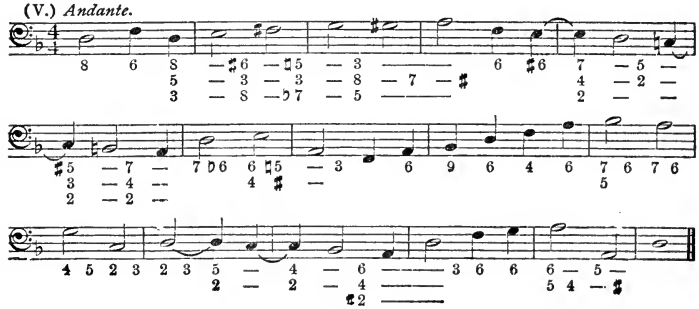
(III.) *Andante.*



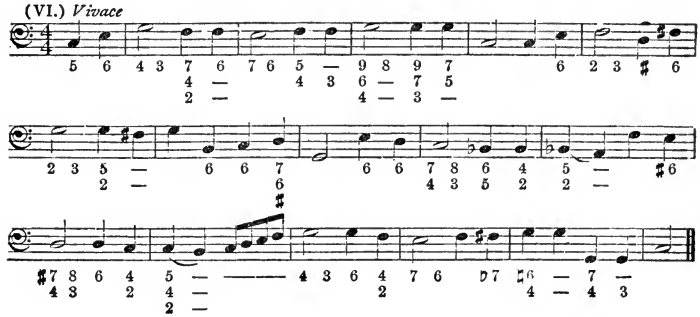
(IV.) *Moderato.*



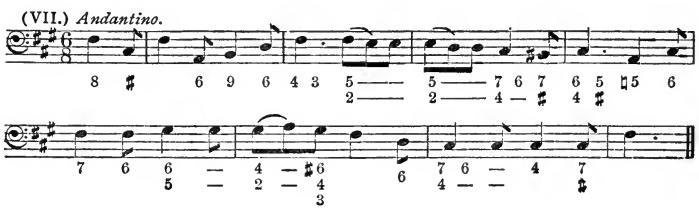
(V.) *Andante.*



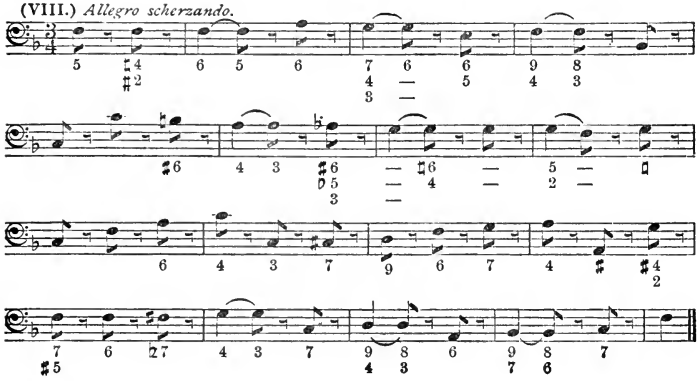
(VI.) *Vivace*



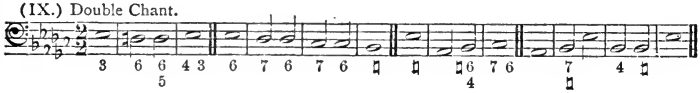
(VII.) *Andantino.*



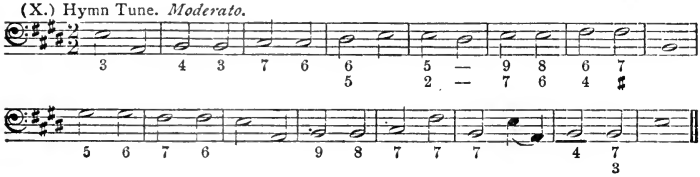
(VIII.) *Allegro scherzando.*



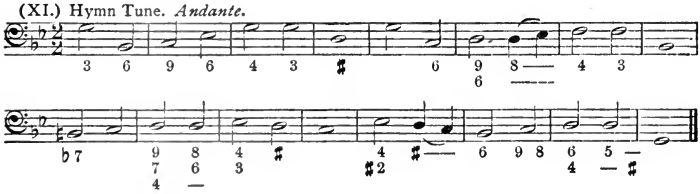
(IX.) Double Chant.



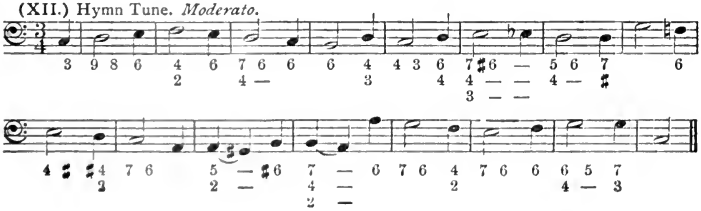
(X.) Hymn Tune. *Moderato.*



(XI.) Hymn Tune. *Andante.*



(XII.) Hymn Tune. *Moderato.*

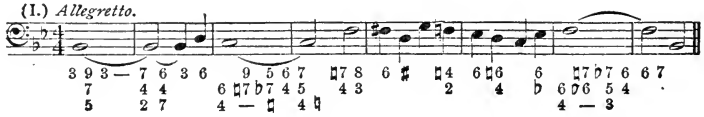


CHAPTER XX.

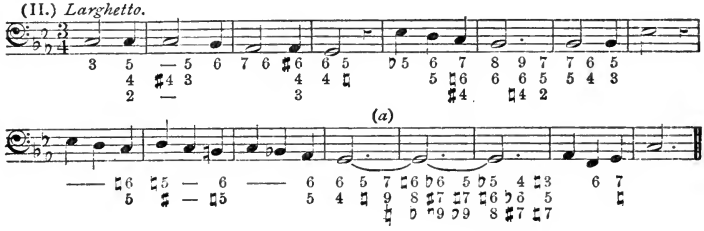
PEDALS.

(*Pages* 237—244.)

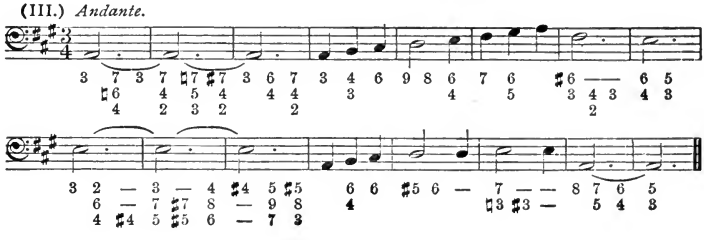
(I.) *Allegretto.*



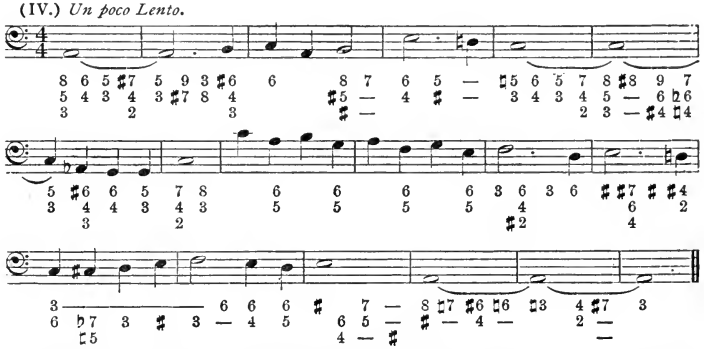
(II.) *Larghetto.*



(III.) *Andante.*

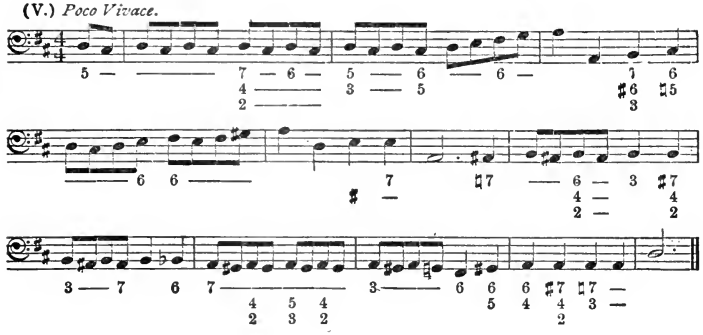


(IV.) *Un poco Lento.*

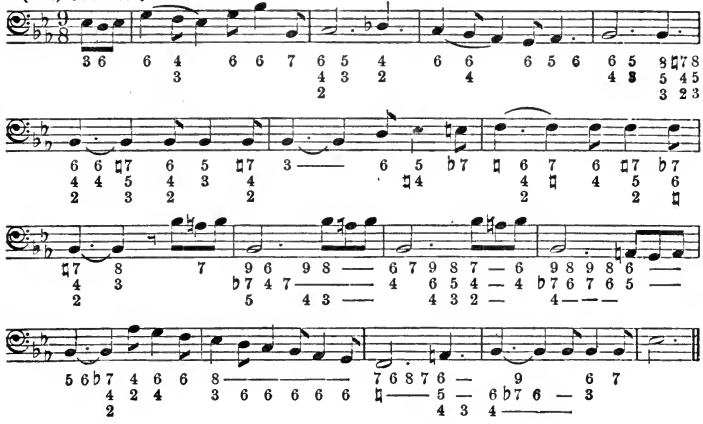


(*a*) The unusual order of the figures in this and the following chords shows the progression of the different voices. Compare *Harmony*, p. 177, Ex. 6, and p. 235, Ex 5.

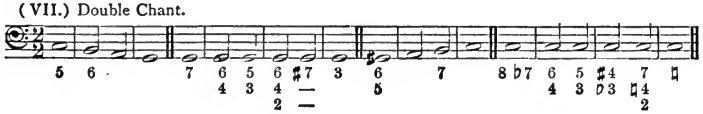
(V.) *Poco Vivace.*



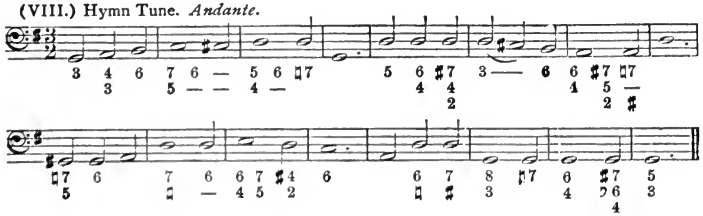
(VI.) *Con moto.*



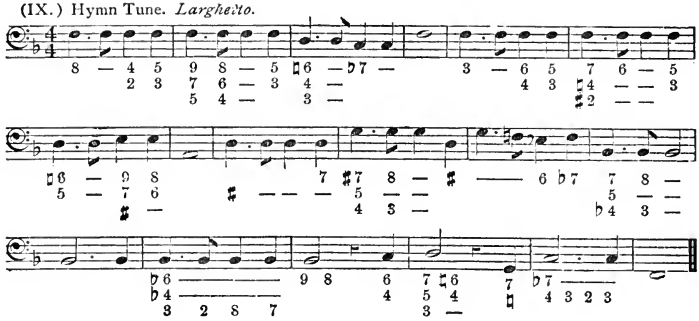
(VII.) Double Chant.



(VIII.) Hymn Tune. *Andante.*

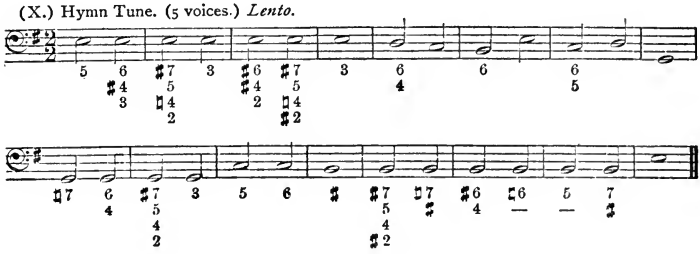


(IX.) Hymn Tune. *Larghetto.*



[The following Exercise, containing several chords of five notes (including the pedal note), had better be written in five-part harmony throughout. The student is advised to take a second alto for the additional voice, as this will give the easiest positions of the harmony.]

(X.) Hymn Tune. (5 voices.) *Lento.*



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